

ARCANA NEW MUSIC ENSEMBLE

Founded in 2015, the Arcana New Music Ensemble is a group of Philadelphia-based musicians dedicated to presenting interesting, beautiful, and unconventional music in interesting, beautiful, and unconventional places.

Dedicated to contemporary classical music, its mission is to perform works by living composers and to reexamine music from the past, often focusing on composers whose work has been overlooked.

arcananewmusic.org

SUPPORT ARCANA.

If you believe in our expansive and wide-ranging programming, including concerts like this one, please make a tax deductible donation today and support the Arcana New Music Ensemble.

BY PAYPAL

Visit us online at
www.arcananewmusic.org/support
or scan the QR code below.



ARCANA PRESENTS

AT 100:

EARLE BROWN

+

MORTON FELDMAN

SATURDAY, JANUARY 31, 2026
ICEBOX PROJECT SPACE

PROGRAM

Earle Brown: *December 1952* (1952)
ensemble

Morton Feldman: *A Very Short Piece for Trumpet* (1986)
Tessa Ellis, trumpet

Morton Feldman: *King of Denmark* (1964)
Andy Thierauf, percussion

Earle Brown: *Four Systems* (1954)
ensemble

Morton Feldman: *Projection 1* (1950)
Tom Kraines, cello

Morton Feldman: *Only* (1947)
Tara Middleton, voice

Earle Brown: *One to Five* from *Folio II* (1970)
ensemble

PERFORMERS

Carlos Santiago, *violin*

Melinda Rice, *viola*

Tom Kraines, *cello*

David Middleton, *electric bass*

Tessa Ellis, *trumpet*

Jay Krush, *tuba*

Aaron Stewart, *saxophone*

Noa Even, *saxophone*

Nicholas Handahl, *flute*

Jonathan Leeds, *clarinet*

Tara Middleton, *voice*

Anne Ishii, *percussion*

Andy Thierauf, *percussion*

ABOUT THE PROGRAM

Brown's selections represent his most radical period of graphic notation. *December 1952* and *Four Systems* present performers with abstract visual fields rather than traditional staff notation, inviting spontaneous decisions about pitch, duration, and intensity. *One Through Five* continues this exploration of open form, where the score becomes a framework for collective improvisation rather than a fixed composition.

Feldman's early pieces chart his move toward what he called a "physical sound-world." *Only*, from 1947, predates his meeting with John Cage and the artistic breakthrough that followed. His graph notation works like *Projection 1* and *King of Denmark* give performers freedom within defined registers and time frames, creating fields of shimmering color and texture. *A Very Short Piece for Trumpet*, though composed later in 1986, distills his aesthetic into concentrated form.

This performance is part of Icebox Project Space's Light and Sound Series and is supported by the Penn Treaty Special Services District.